

# Kalvos and Damian's New Music Bazaar

176 Cox Brook Road, Northfield, Vermont 05663

kalvos@kalvos.org - <http://kalvos.org/>

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Dennis Báthory-Kitsz  
David Gunn

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Kalvos & Damian's New Music Bazaar  
is a project of the  
Vermont Contemporary Music Ensemble  
a 501(c)3 corporation

## Report to Contributors 2000

*Kalvos and Damian's New Music Bazaar* will complete its 300th show on February 17, 2001. This is our third report to contributors.

### A Brief History

*Kalvos and Damian* are Dennis Báthory-Kitsz and David Gunn, two composers who have for more than 25 years presented concerts and other activities that highlight new music.

When the offer came in 1995 to co-host a new music radio show as a summer replacement on WGDR-FM in Plainfield, Vermont, we accepted. On May 27, *Kalvos & Damian's New Music Sesquihour*—then 90 minutes—was born.

The concept was to interview Vermont composers during that summer; 15 composers and their creations were heard. The show was a success, and it was renewed and expanded to two hours. Our first composers outside of Vermont (Jacques Bailhé from Los Angeles and Thomas Massella from Pittsburgh) were interviewed. We became *Kalvos & Damian's New Music Bazaar*, and were financially adopted by the Vermont Contemporary Music Ensemble.

On September 16, 1995, *Kalvos & Damian* put up its first website hosted on Goddard College's web server. It was a small site, but it also featured something innovative: audio

on the Internet. Now a standard of the web, audio was new and tricky in 1995. We struggled to make interview clips and musical samples available (and listenable!) to a still very small web, using the quirky first versions of RealAudio, TrueSpeech, and MPEG2.

*Our home pages: <http://kalvos.org/>, <http://newmusicbazaar.com/>, and <http://www.goddard.edu/kalvos/>*

At the same time, we gathered together as many links to new music resources and about composers as we could find on a then-sparse web, and built pages for each of our guests. Our resources expanded quickly as did the web, consisting of more than two thousand links by 1998—but they're old links, and updating them is part of our project schedule.

*New music resources: <http://kalvos.org/musres.html>  
Composer resources: <http://kalvos.org/compres.html>  
Record label index: <http://kalvos.org/reccmps.html>*

Vermont composers dominated our schedule until early 1996, when we started working with musicians outside Vermont via our website. Some came to Vermont to be on the program (from New York, New England, and the Midwest), including Pauline Oliveros, Fred Ho, and Matthew Fields. Some we interviewed by telephone, and others, like N.N. und Ähnliche Elemente, by tape delay. But Vermont is hard to get to, so *Kalvos & Damian* went on the road.

*Our guest composers: <http://kalvos.org/cmpindx.html>*

David and I pooled personal funds, and in the spring of 1996, we traveled to New York, Amsterdam, Cologne, Paris, and Brussels for twenty recorded interviews with some of the pioneers of new music, including Laurie Spiegel, Rhys Chatham, Eliane Radigue, Peter Beyls, Kaija Saariaho, and Clarence Barlow.

Later that year, *K&D* made a trip to New York City for another fifteen interviews (among them David Behrman, Eve Beglarian, Jeff Harrington, Nick Didkovsky, and the late Peter Van Riper), and then to Toronto in the winter of 1997 for twenty more (such as John Oswald, Sarah Peebles, Udo Kasemets, Linda Catlin Smith, and Ann Southam). The show was soon known in the new music community, especially as we began broadening our web reach with archives of two-hour programs on AudioNet (now Broadcast.com).

## **Growing Pains**

By late 1996 we had already realized that *K&D* was a major undertaking, and we began applying for funding. We hit walls. The Corporation for Public Broadcasting didn't know what to make of us. Were we a music show? Talk show? Radio show? Website? Though today everyone seems to have a website, in 1996 the web was too new. Our applications to numerous organizations were turned down, including the CPB.

But we kept working. Together with Vermont's WebProject, we arranged live, on-line interviews with composers from distant cities—New York, Paris, Amsterdam, Cologne, Miami, San Francisco, Toronto—as well as finding and tailoring software to make the project work. Vermont students shared music with some of the world's most interesting composers, from electroacoustics to opera, and we helped give birth to a network of mentoring programs now hosted by the Web Project and the Vermont Arts Council.

*The WebProject collaboration: <http://maltedmedia.com/euomid/>*

Our progress was balanced by setbacks. AudioNet, suffering its own Internet growing pains, started dropping niche shows in order to make room for profitable ones. *K&D* lost its slot, and we began searching for another host. Seeing *K&D*'s work as worthwhile, Goddard College installed more Internet bandwidth and allocated server space. Now more than 600 hours of archived interviews and programs are available, and our program is heard live throughout the world on the Internet in RealAudio and MP3 formats.

*K&D audio archives: <http://kalvos.org/shows.html>*

More guests joined us from a distance, and we began presenting in-studio performances on the air. We also brainstormed an idea with David Dramm: a live concert cybercast from Amsterdam, with composer interviews conducted on both sides of the Atlantic. It would be broadcast during our show using an Internet connection—a web landmark.

For the first time—and because of the short, eight-week timeframe—we approached individual donors to help cover the costs. We came up short of the U.S. side of the goal by half, but the show went on, cybercast via Haarlem, Vermont, and San Francisco, and broadcast using an Internet feed to WGDR. History was made during a five-hour presentation. David hosted from Vermont, Dennis from Amsterdam, and the concert took place at STEIM, one of Europe's leading new music studios.

*The AmsterDramm Project: <http://kalvos.org/dramproj.html>*

*The AmsterDramm Project funding page: <http://kalvos.org/funding.html>*

*The AmsterDramm Project review: <http://kalvos.org/drampix.html>*

1999 was a year of 'thematic stability' for *K&D*. More guests came to the show from a distance (such Phil Kline, Kyle Gann, David Cleary, Scott L. Miller, and Greg Hall), and we began a series of presentations of composers and performers who appeared at Dartmouth College (among them Peter Garland, Masahiro Miwa, Belinda Reynolds, Margaret Lancaster, and Charles Amirkhanian), together with their concerts. *K&D* also co-hosted several programs with Vermont composer Peggy Madden, and broadcast the popular four-part "composers' wisdom" series of interview excerpts and musical selections.

It was the year that the *Village Voice* called *K&D* "far and away the web's best new music resource."

*Kalvos and Damian's New Music Bazaar* also had an exciting 2000—most of it good.

In January, *K&D* took another interview tour of New York, speaking with twenty guests and hosted by the American Music Center. Among the interviewees were Martha Mooke, Beth Anderson, Eric Salzman, John McGuire, David Del Tredici, Carson Kievman, Mary Jane Leach, Warren Burt, and Johnny Reinhard. As part of the tour, we recorded an interview with Elodie Lauten to celebrate her 50th birthday with a special two-part show.

*K&D's* cooperative venture with Dartmouth continued (the New Musics Festival, Barbara Benary, Mary Lee Roberts, Doug Repetto, and Brenda Hutchinson) and guests again wended their way from afar to Vermont, including Scott MX Turner, Greg Hall, and James Bohn—plus time delay interviews, such one with the U.K.'s David W. Solomons.

We broadcast another “composers’ wisdom” series, and the *K&D* website underwent numerous transformations, new graphics, and an expanded selection of interview clips, essays, and musical selections.

In December, *K&D* were formally recognized with the receipt of the 2000 ASCAP-Deems Taylor Internet Award for excellence in music journalism, and also received an unanticipated and welcome gift from the Argosy Foundation. *K&D* traveled to New York’s Lincoln Center to receive the Deems Taylor award and make a presentation.

## Accomplishments

During the course of six years, *K&D's* accomplishments have included:

- We have **broadcast/cybercast** 300 shows ... over 250 interview programs with 140 composers in North America and Europe—some heard on radio for the first time—presenting new music, interviews, new releases, essays, special mixes, and collages.
- Our **mentoring project** brought 20 composers into live, on-line exchanges with Vermont schoolchildren to guide them in writing music, giving birth to an ongoing process in the state.
- We maintain **on-line archives** of historic interviews as part of our extensive web pages—4,200 documents that have been used by more than 238,000 unique visitors (equivalent to nearly 18,000,000 ‘hits’), including lists of new music resources, on-site search, and extensive playlists.
- We monitor **listener response** and have presented awards to composers, developed a “Top 100” list to encourage listening, and even created entertaining on-line features such as the Graffiti Page and the Distort-a-Composer Page.
- We **made history** with the first live broadcast/cybercast with an Internet stream as the main signal carrier, from STEIM in Amsterdam.
- We have presented more than 30 composers in **broadcast performances**, live from the studios, on the road, and on tape. In-studio, live concerts open to the public also bring one of the great traditions of broadcast radio to the Internet.

- We have presented a three-hour, **newly composed opera** performed live in the WGDR studios with forty musicians and singers.
- We broadcast/cybercast three seven-hour specials of new music, and celebrated Electroacoustic Music Week every year with special programs.
- Our interview with Ann Southam was published in *Musicworks* magazine, and more interviews will appear there in the future.
- We remain at the forefront of web accessibility.
- We have been commended or recommended by many on-line and print sources: the *Village Voice*, the *New York Times*, MP3.com, NewMusicBox.org, the U.K.'s Schoolzone, and the ASCAP-Deems Taylor Award.

We are planning to broadcast/cybercast a two-day *Kalvos & Damian Ought-One Festival* in August, bringing together composers who have been show guests. The planning is being coordinated by *K&D* along with composer Phil Kline in New York, and composers are making plans to arrive from around the world for this intensive event.

Composer interview tours of Montréal and San Francisco are finally in the works again. The Montréal tour was originally scheduled for December 1998, but we did not have funding for it. A mini-tour of Amsterdam is being folded into a family trip there.

Funding has always been the weak spot for *K&D*. Our fundraising time is limited because we are the two people who prepare, host, and engineer the show, maintain and know the musical contents of our new music library, and manage a 4,200-document website.

The *K&D* website includes roughly 150 composer pages, 45 composer essays, nearly 300 show intro essays by co-host David Gunn, 50 composer and new music resource pages with 2,000 links, an index of on-line record labels, six years of show playlists (a valuable new music resource in itself), and more than 700 images, 700 music and interview clips, 250 shows, plus scores, computer programs, and even entertainment features. We have integrated a new search tool and navigation, and our accessibility goal is almost met.

Our site index: <http://kalvos.org/sitemap.html>

Our 'frequently asked questions' (FAQ): <http://kalvos.org/faq.html>

What we were unable to accomplish since our last report included transcriptions of interviews, various tours, the SEAMUS cybercast, the original Gimik anniversary cybercast, and the program of demo performances by the VCME. We have fallen behind in updating and renovating composer pages and resource information.

Part of the delay in our plans was caused by *K&D*'s struggle with the Digital Millennium Copyright Act, which provided for no 'grandfathering' of on-line audio archives (we predated the law by four years), nor any research component for college- or university-based niche archives. In order to keep our archives viable, we have asked composers and record labels to release rights to us for low-fidelity streams. Licensing agencies have been generous in their cooperation, but the demands on time and energy have been very high.

In sum, the original hopes of *Kalvos & Damian's New Music Bazaar* continue to be met with attention to living composers and their music.

## Where We Are Going

*Kalvos & Damian* is a serious effort to create a live and archived look at composers and music composition at the end of the century. We measure our effectiveness by the volume and quality of email, honest site statistics, and acknowledgments of our work.

The *K&D* project has reached a critical size. The work required to listen to arriving CDs, update website resources, prepare the program through interviews and tours, and archive clips and shows has continued to rise to nearly a full-time job. Our support to website visitors has risen, as has the number of composers waiting in line for interviews, the amount of music we need to give attention to, and even the 'good part'—the wonderful relationships that have grown among our many guests, and between them and *K&D*.

At the same time, our lives as composers have suffered from demands on cash and time.

For this latter, we have sought help from students and composers. Some have assisted in updating our resources pages, and Phil Kline is helping coordinate the upcoming festival. Composers have provided good material for their own *K&D* web pages, and show IDs from guest composers have been regularly received.

The AmsterDramm project was our first formal fundraising effort in 1998, and we have continued quietly and personally through the past two years. Continuing support has arrived, for which we're very grateful.

Our upcoming project proposals for the next twelve months include:

- **The *Kalvos & Damian Ought-One Festival***, a two-day event in August, with performances, premieres, and composers interviewing composers. It will be broadcast/cybercast live, with the balance recorded for later presentation.
- **Composer interview tours** of Montréal, San Francisco, and Amsterdam. Included in the next year will be interviews with Maggi Payne, Patrick Grant, Michael Manion, Louis Andriessen, Robert Duckworth, Samuel Vriezen, Paul Steenhuisen, Jean Piché, Jerry Gerber, Anna Rubin, James Drew, Martijn Padding, Margriet Hoenderdos, Iannis Kyriakides, and Michael Lowenstern, and a return visit with Pauline Oliveros.
- **Regular live broadcast concerts** from the renovated WGDR performance studio, including concerts by Robert Duckworth, Eric Ross, and others.
- **Live demo-concert collaborations** with the Vermont Contemporary Music Ensemble, beginning with the *Ought-One Festival* in August.
- **Updating the website**, including all our music resource and composer resource links.

- **Transcription of all interviews** into text format for accessibility and archiving, and for scholarly research and reference.
- A *fin/commencement-de-siècle* **book of interviews** with composers worldwide, drawn from the *K&D* interview series over six years.
- A **CD/CD-ROM compilation of new music** with the *K&D* take. (Our original CD would have been music of John McGuire, but we were unable to obtain a release from WDR in Cologne).
- **Cybercast/recording** of the 25th Anniversary Gimik concert series (six cities) and other events.
- Initial planning for a 2002 interview series with South American and Asian composers.

Ultimately, our goal is to raise awareness and enjoyment of new music on a larger scale, including linked cybercasts, recordings, and a dynamic web presence. Even from tiny Vermont, our show is working toward that awareness, but we realize that without substantial support, we have reached a certain limit of time and energy.

## Our Time and Costs

At first, we considered *K&D* to be a personal mission. As we reach our 300th show, we find costs have become surprisingly high—including ‘stealth’ costs for supplies and gear, interview trips, and hosting guests.

On-air expenses are part of WGDR’s normal broadcast schedule, and Goddard College hosts the audio web server for *K&D*. However, over two-thirds of the remaining *K&D* costs are paid by the co-hosts.

The production of each regular show involves listening, preparation, transportation, broadcast, recording, follow-up, and website maintenance.

Listening involves many hours a week. Specific show preparation demands two to three hours from each of us. Weekly travel (50-mile round-trip) and studio time is four hours, and we archive each show on digital audio tape.

Website maintenance requires two hours updating playlists and a dozen other pages after each broadcast, and the conversion of the two-hour program into audio archive format. A show with an in-studio guest includes meals and lodging, and building a web page. A show with a recorded guest consumes additional tape, editing time, travel, and sometimes purchasing recordings. Scheduling guests also means telephone calls, emails, faxes, letters, and follow-up support.

We have never missed presenting a *K&D* show, either live or recorded.

Approximate costs for six years of *K&D* include:

• Consumables (DAT/cassette/Zip/CDR/minidisc)	\$ 4,000
• Recording equipment	\$ 6,000
• Computer hardware/software/online	\$ 7,500
• Travel (air/train fare, car rental)	\$ 5,000
• Food/lodging	\$ 3,000
• Mileage	\$ 9,000
• Miscellaneous/office supplies	\$ 2,000
• <b>Total for May 1995-March 2001</b>	<b>\$36,000</b>

Person-hours over six years total roughly 16,000 (26 hours per week each).

• <b>Cash contributions (to January 25, 2001)</b>	<b>\$10,069</b>
• <b>Cash on hand (January 25, 2001)</b>	<b>\$ 4,270</b>

For our upcoming projects for the 2001-2002 season, we anticipate the following needs:

• Consumables	\$ 1,500
• Tour: San Francisco	\$ 3,500
• Tour: Montréal	\$ 1,200
• Tour: Amsterdam (expenses only)	\$ 500
• K&D Ought-One Festival	\$ 7,500
• Six live concerts in-studio	\$ 2,400
• Six VCME demo concerts in-studio	\$ 4,800
• Mileage	\$ 1,600
• Interview transcriptions (140)	\$21,000
• K&D CD/CD-ROM	\$ 2,000
• <b>Total 2001-2002 paid time/materials</b>	<b>\$46,000</b>

We have worked hard to make *K&D* a worthwhile artistic effort. Your support is welcome at any level.

January 25, 2001

### Contributors

Anonymous Contributors  
 Alex Abele  
 Argentum Fugit Farm  
 Argosy Foundation  
 ASCAP  
 Eve Beglarian  
 Joseph Benzola  
 John Blinn  
 James Bohn  
 Cabot Creamery  
 Canary Burton  
 Nick Didkovsky

Dean Dierschow  
 DoDaDaa Idea Company  
 Kui Dong  
 Matthew H. Fields  
 Carl Fischer Inc.  
 Richard Fredette  
 Patricia Goodson  
 James Grant  
 Patrick Grant  
 Steve Gryc  
 Greg Hall  
 Jeff Harrington

Rip Keller  
 John Levin  
 Jeanna Malachowski  
 Northfield Savings Bank  
 Sarah Peebles  
 Quality Software Solutions  
 William Rhoads  
 Agnes Birdsong Smee  
 Brad Smith  
 Rand Steiger  
 Carl Stone  
 Jenny Undercofler

